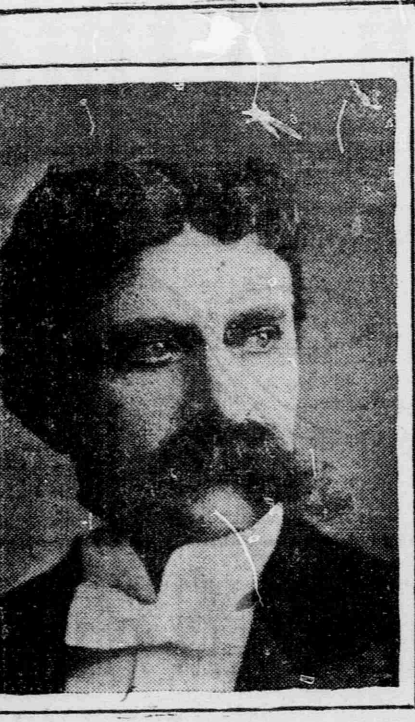




Forbes Robertson "Love & The Man" Columbia



F.M. Holland "Raffles"

ONE NEW TRAY and SEVERAL OLD ONES..



Franklin Butler



Nellie Callahan; Madge "In Old Kentucky" Academy

A Fine Partnership

The Sothern-Marlowe Combination an Artistic Gold Mine—Curious Criticism. Plays in Sight.

It is impossible for Washingtonians who are genuinely interested in dramatic art to lose their interest in the current season. Viola Allen, Mrs. Campbell, John Drew, "Paristal," grand opera in English, Mr. Sothern and Miss Marlowe, and now Mr. Robertson suggest themselves out of an array twice as numerous, and all of them contributed to make the Washington theaters places of intellectual enjoyment and profitable thought.

Mr. Sothern and Miss Marlowe have given the Capital much pleasure. Their plays were most admirable. The investment with which the plays were mounted was more than adequate. And the acting has been fine. Next year, and the next year after that, and so on until this valuable partnership is disbanded, their favor will grow and grow. It is not too much to say that the prospect before them is as bright as that which spread before Henry Irving and Ellen Terry.

The tour of these two stars opened in Chicago. There, on the opening night William Winter, of the New York Tribune, James O'Donnell Bennett, Major Hubbard, Amy Leslie, and all the other critics of that intellectual and erudite community which touches on Lake Michigan. Mr. Winter discredited the combination in advance. He did more—he resorted to all the younger men the enviable and glistening careers of the great actors who have gone before and showed conclusively that no other actors of any time or race could hope to rival them. Then the curtain rose and the two moderns were subjected to Mr. Winter's fatal comparison, scene by scene, line by line.

A Rare Collection.

What happened next morning need not be told. All the Chicago papers contained reviews signed by Mr. Winter or Major Hubbard or anybody knows whom else, but inspired by Mr. Winter. It was a rare collection. Temporal! O'Mores! Such reading! Such acting! Where were Edwin Booth and Adelaide Nielson? Why had the grim reaper taken away Lester Wallach and Charlotte Cushman? To think our modern players dared to play the same roles! Nerve had conquered art, and the stage was damned!

Well, Mr. Winter left Chicago soon afterward. Then the Chicago critics had to lean on their own judgment. From that time until the close of the engagement the acting of Miss Marlowe, surely, and of Mr. Sothern, perhaps, grew better and better. And when the combination opened in New York two or three good critics—in addition to Mr. Winter—hailed the performance as the promise of an event of broad artistic significance. As for Mr. Winter, he began his review by stating that these two actors had appeared together, and then, in the course of a 2,000 word dissertation on the play, never mentioned them again.

It would be instructive to know what that group of Chicago critics think as they follow Mr. Sothern and Miss Marlowe about the country. The prices are high, yet public interest in the performance is so marked that their houses are regularly large and distinguished. Of course, the Chicago criticisms had great effect, but in every other city where there are real critics the reviews have been as complimentary as earnest actors could desire. In the meantime, Mr. Booth and Miss Nielson, and Mr. Wallach, and Miss Cushman are as dead as ever they were.

Good Plays and Good Acting.

The truth of the matter is, of course, that these productions of "Romeo and Juliet," "Hamlet," and "Much Ado" compare favorably in every respect with any productions which have been made in the history of the stage. This investment is indubitably better than that of any productions earlier than 1900. The acting is probably better, too; but, if that position excites controversy, it may be said with confidence that, though the acting of Mr. Sothern and Miss Marlowe may lack the little of the staking grandeur of the old school, it has an equally valuable quality of naturalness which the older school lacked.

Both Mr. Sothern and Miss Marlowe have improved noticeably. The man has stage like an ingenu beyond her depth. She is really a noteworthy actress; so to reach this level she had further to fall than most of her rivals. If now she has earned her way back—and it is the judgment of the best critics that she has—she owes it largely to Mr. Sothern's counsel and example. Yet Miss Mar-

lowe is still not the foremost Shakespearean actress in America.

Mr. Sothern's Progress.

Mr. Sothern's Benedick is chiefly to be noted as a development of his old light comedy methods into those of classic comedy. The performance is clear-cut, emphatic, incisive, but it does not register any extraordinary advance.

The Romeo is more of an achievement. In the first place the role is unattractive. All the acting is before a drop at the front of the stage, and so poor Romeo has no depth of stage to get effects. In the second place (with all deference to Shakespeare), Romeo is a wild-eyed, scatter-brained, melancholy young exquisite, as far removed from the nobility of Hamlet as Dogberry is from Lear. In the third place, the character is an emotion and not a real man, and—of course this task merely serves the purpose of the artist—actors can only suggest to their patrons the conception which those patrons have formed from their own fancies. In spite of all this, Mr. Sothern is impressive. His one scene, that of the fight with Tybalt, fires the whole audience. And the whole impersonation is consistent, scholarly, appropriate, and expressive. It is not much of a compliment, maybe, but it is at least well deserved, to say that Mr. Sothern is the best Romeo seen here in a generation.

As to Hamlet, Mr. Sothern's own estimate is thoroughly deserved. "I think I have toned it down, a little," he said in the course of the week. "Miss Marlowe has helped me with it very much, I think. But I am far from satisfied with it. The role is too big to be mastered in a year. A man must act his way into it, year by year, year by year, I am trying to act it better this year than I did last. Next year I hope to get still further along. But it is a wonderfully big role."

No one who saw Wednesday night's performance will doubt that this serious, honest, ambitious spirit is producing results. Mr. Sothern's Hamlet could not be bad. It must inevitably be scholarly and intelligent. There are not half a dozen critics in America who know so much or anywhere near so much about the play as he does. But the impersonation has always been more than scholarly. Excepting for too vehement, too fiery an utterance, it has always been notably artistic. With the Hamlet of Forbes Robertson, it is the best interpretation of the role to be seen today. And it is growing better every day.

Mr. Carle and "The Tenderfoot" put the blues to route at the Columbia. "A Pair of Pinks" did a fine business at the Lafayette. Chase's marvelous, varied magic of an Oriental prestidigitator. What happened elsewhere goes without saying.

Next week come Forbes Robertson and Kate Rorke in a new play by H. V. Esmond; Kyrle Bellew and E. M. Holland with the imperturbable "Raffles"; in town, Kellar, at the Lafayette, varied vaudeville at Chase's, and the uninterrupted flow at the Academy and the Lyceum.

There is much to ponder on, these days.

At the Theaters.

Columbia—Forbes Robertson.

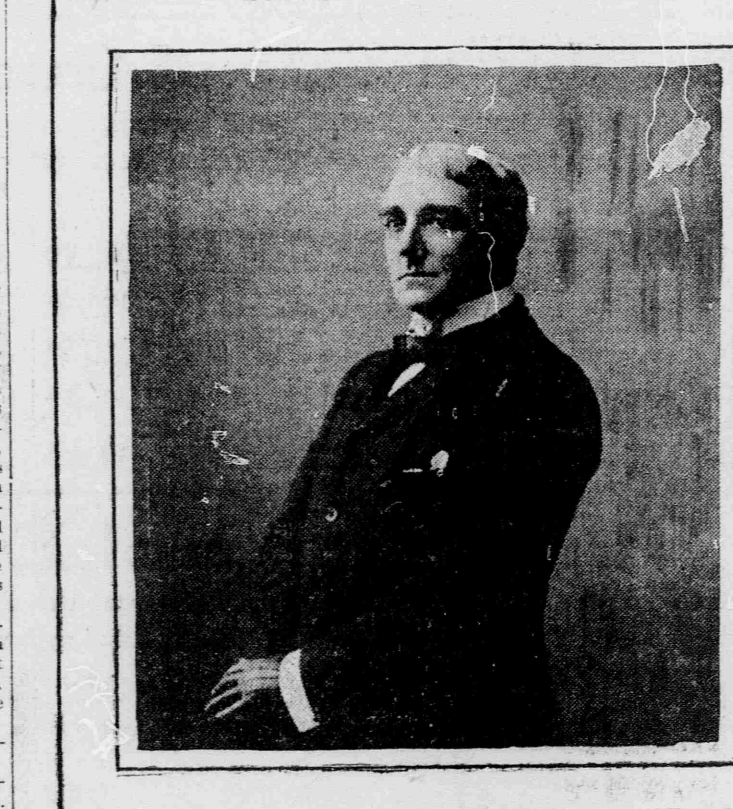
"Love and the Man" will be the attraction at the Columbia this week, presented by Mr. Forbes Robertson and his London company, at the head of which is Miss Kate Rorke, one of the most popular of English actresses. Mr. Robertson's presentation of this new play of Henry V. Esmond has been something of a revolution in dramatics, because of the new attitude which Mr. Esmond has taken in his handling of the love of an honorable man and a virtuous woman. His ideals were high and he has brought them through a series of most dangerous situations without so much as soiling the skirts of either the man or the woman. The interpretation of the part of Gerald Wagoner by Mr. Robertson seems to have given him a new place in the theatrical world. It has earned for him in Canada popular favor as the foremost emotional actor on the stage.

The story of "Love and the Man" is rather out of the ordinary in its treatment of the theme on which is built most of the successful dramas. At every turn the play teaches duty; duty to country, duty to one's self, and duty to the laws of man and heaven. This lesson is carried to the very last lines of the climax. "Let us kneel," says the woman in the presence of her dead husband.

"No," answers the man. "God is just; we can face him standing." The company which supports Mr. Robertson includes, in addition to Miss Rorke, Miss Fraser, Miss McIntosh, Miss Harper, Ian Robertson, Frank Gilmore, J. H. Beaumont, E. C. W. Gamble, Leon Quartermaine, Frank Bickley, Dalziel Heron, Ernest Cosham, and others.

National—Kyrle Bellew in "Raffles."

"Raffles, The Amateur Cracksman," will steal the famous Melrose \$300,000 diamond necklace at the National Theater the coming week, with Kyrle Bellew in role of the dashing burglar, Captain Bedford, the detective who makes a neck-and-neck finish with the Cracksman in the half-raising race to recover



Kyrle Bellew "Raffles" National

"ACTING IS NO ART," SAYS KYRLE BELLEW

Eminent Actor Thinks It Merely Developed Talent—"Actors Are Born, Not Made."

To call acting an art and to speak of actors as artists is a pose that cannot be defended by facts.

It is common enough to hear an actor discourse upon "my art" and to discuss it as if it was something originated by him, which had its life and being solely through his own will power and effort. There is a great deal of cant and no little egotism in this attitude. Generally it is assumed by men and women whose abilities are small—their minds are most likely to glorify self—but occasionally players of unquestioned talents fall into the same error.

If acting is not an art, these may ask, what is it?

It is a talent, a gift, a birthright, unobtainable by individual initiative.

The fact may be pointed out that all players who amount to anything improve. They are more competent and effective today than they were ten years ago. Is not this improvement due to art, it may be asked.

It is a result of steady, hard work, and the intelligent application of principles learned by experience. It is the fruitage of a carefully nurtured tree, the interest upon the Master's talents when wisely invested, but its beginning was something over which the person had no control, which he neither could have induced, prevented nor otherwise have changed.

The reality may be summed up in

the costly bauble, will be impersonated by E. M. Holland. Thus it will be seen that in the two essential characters the exciting Hornung-Presbury play will be presented by the same stars who first made it known to Washington over a year ago. Since that time "Raffles" has had a remarkably successful career. It was played for 200 nights at the Princess and Savoy Theaters, New York, and would have remained half as long again but for the fact that Mr. Bellew and Mr. Holland previously agreed to head the all-star revival of "The Two Orphans," at the New Amsterdam Theater. Much of this success was due to the unique character of the play, more than to the work of Mr. Bellew in the odd role, and no little to the fine cast which, besides Mr. Holland, includes Clara Blandick, Lorena Atwood, Hattie Russell, Olive Wyndham, Mignon Berger, Frank Connor, Frank Roberts, and Frank McCormack.

Lafayette—Kellar.

A double bill of mirth and mystery is to be presented at the Lafayette this week, in which the magicians and Valadon, the latter a newcomer to America from Egyptian Hall, London, where he was for years a sensation, will appear as the headliner. They will present a program of magic and so-called black art and necromancy.

Among the feats announced are the growing of beautiful roses on the stage before the eyes of the audiences, the production of coins and cards from the air, the materialization and reincarnation of living beings from apparently empty cabinets, the suspension of a young woman in the atmosphere, the lightning disappearance of people from a fully lighted stage in full view of the audience, the mysterious cabinet tricks

of the so-called spiritualists and a number of other tricks, including a special program of "small magic."

Chase's—Comprehensive Vaudeville.

Chase's announcements for this week include Mary Norman, the Rose Worth Trio, Cliff Gordon, the Wilton Brothers, the Bennetts, Talbot and Rogers, Bean and Hamilton, and motion pictures of a revenue raid upon Kentucky moonshiners in their mountain fastness.

"Masks and Faces" is the name given Miss Norman's latest composite of characterizations, in which art she is said to be imitable, not only for her fidelity to her types, but also for the extraordinary and singular amiability that enhances her wit and softens her satire.

It is announced that Miss Norman presents the perfect realization of the ideal feminine entertainer who makes an audience laugh by the cleverness and refinement of her art rather than by coarse and exaggerated delineation. The Rose Worth Trio, equestrian sensation, is described as "not only the supreme arena novelty in polite vaudeville, but nothing like it has been ever before witnessed." Two beautiful horses are employed in the presentation, and they go through a varied and original series of high school and bare back riding. All Congress has been invited to witness Cliff Gordon, the German politician, as the special scene in which he appears represents a session of the House of Representatives. Mr. Gordon appears as a typical German member.

Academy—"In Old Kentucky."

"In Old Kentucky," the play that never grows old, will return to the Academy tomorrow night with its horses, pickaninnies, scenery and capable cast. The band of comical little dandies will

contribute to the hilarity. The realistic race track scene, showing the running of The Ashland Oaks, a famous stake event on the Lexington Running Track, is expected to continue its old popularity. The company, it is said, will sustain the reputation held by the Jacob Litt management of "In Old Kentucky" for always living up to its promises in the matter of cast and production.

Lyceum—"Bowery Burlesquers."

"The Gay Modist" furnishes plot for Kernan's next week, where he will be in company of the "Bowery Burlesquers."

A musical comedietta and a number of vaudeville features are included, among them The Taylor Trio, Watson and Barrett, Ben Jansen, Davenport Bros., Belle Voila, Carmelita D'Arcos, Lizzie Freilich, Eulah Lee and Edwin.

Coming Attractions.

Ezra Kendall.

Ezra Kendall comes to the Columbia next week in his new comedy, "Weather-Beaten Benson." It is said that Mr. Kendall was never funnier than as Mr. Benson, and that he creates no end of glee.

Among those who will be seen in support of Mr. Kendall are Homer Granville, Thurlow Bergen, Harold Russell, Harry Hanlon, Alice Johnson, Ethel Brandon, Edith Talliaferro, Mabel Howard, Rose Norris, and Lucille La Verne. The original scenes and effects will be brought here unchanged, including the rainstorm, which is described as the most realistic downpour ever seen on the stage.

A Kettle in Vaudeville.

At Chase's next week Josef Yarrick will stir his "Magic Kettle." This caldron is said to have been the rage in the foreign music halls. John C. Rice, formerly of "Are You a Mason?" and "Vivian's Papa," will make his re-advent in "Our Honeymoon," in which Sally Cohen will assist. Sydney Grant's songs and stories; the Great Mozart, instrumental duet; Martini and Max Milian, comical tricksters; Lavender and Tomson in a comedy sketch based upon the football game; Kelly and Violette, fancy dancing in gorgeous costumes, and motion pictures of a trip to Paris complete the bill.

"Too Proud to Beg."

"Too Proud to Beg" will be presented at the Academy the week commencing Monday, February 13.

The Burton Holmes Travelogues.

Tuesday afternoon, February 14, at 4:30 o'clock at the Columbia Theater, Burton Holmes will begin his series of "Travel-talks," three of which will be entirely new and the other two being practically new from the fact that they have never been given here in their present form. Last summer Mr. Holmes devoted himself to London and its vicinity and to Ireland. Among his subjects are "In London," "Round About London," and "Beautiful Ireland."

At present no subject could be of greater interest than Russia and in the "Russian Empire," Mr. Holmes' fourth subject, he will take his fellow-travelers across the length and breadth of Russia and Siberia. Japan has always been the mecca of Mr. Holmes' Oriental wanderings and a favorite subject for photography. It is several years since Mr. Holmes gave a Japanese lecture in this city, since which time he again visited Japan and the coming travelogue on this subject is expected to give an excellent idea of the land which has bred the brave little fighters now fighting against Russia.

The series will be given on Tuesday afternoons at the Columbia. The sale of seats and boxes commences Tuesday morning.

Gillette in "The Admirable Crichton."

Charles Frohman will present William Gillette, in J. M. Barrie's fantastical modern comedy, "The Admirable Crichton," at the New National Theater next

FORBES ROBERTSON ON PAINTER FRIENDS

Knew Pre-Raphaelites Well, and Tells Good Story on Sands—John Keene's Ruse.

"Science appeals materially, art spiritually," was the view put forward by Forbes Robertson, the eminent English actor, in an address on "Art" before the Canadian Club, a short while ago.

Mr. Robertson spoke of the little galaxy of wonderful men of whom John Ruskin was the trumpeter whose efforts had brought the Victorian epoch out of the dense darkness in which it was enveloped.

The whole of his life, said Mr. Robertson, had been devoted to art—the drama and painting. It had been his pleasure to know a great many eminent artists and he felt that one could not too often speak of the refining and softening influence of art. He was aware that they were all busy men, but in this strenuous, bustling life they needed the distraction that art gave. In England and, in a large measure, in Canada, they were advancing along right lines.

The opening of the Victorian epoch was blank. The buildings were out of proportion, the public halls were ugly and no attention was paid to interior decorations. It was a black period for art. There came a time when a mere handful of men, poor men, and young men, struggled with high aims to advance art, in architecture, sculpture, painting and particularly in the interior decorations of homes.

At Home With Pre-Raphaelites.

Some of these men he knew. Ford Madox Brown was the leader, and associated with him were Sir Edmund Burne Jones, Sir John Millais, Holman Hunt, Rossetti, and William Morris, the poet. John Ruskin was the scribe to these men. Ruskin was a wealthy man, but he devoted almost his entire fortune to the higher works of art. He trumpeted the work of these pioneers despite all the abuse that was heaped upon them.

Ford Madox Brown looked like the father of some people. He gathered around him Rossetti, Millais, Burne Jones, and others. From his humble studio came this wonderful galaxy of men. They were, as he said before, all poor men who had not a sixpence to jingle on a tombstone.

Rossetti was distinctly Italian. He was a big man with a soaring voice. Asked how he was able to get so many artists to live up to, but more than this, he had caused the profession to be recognized. Mr. Robertson thought the great trouble now was the want of good plays. They were simply inundated with plays, and it was sometimes difficult to evade the authors. John Keane had the happy faculty of knowing how to get over this difficulty. He once replied to an author who had urged him to read his play and pronounce upon it.

"My dear Sir—I have read your play. Oh, my dear Sir—"

"Yours truly,"

"JOHN KEANE"

concerts. The popular scale of prices will prevail. The box office will open at 1 o'clock today. The soloists will be Cornelius Rubner, the great pianist, and Mrs. Loleta Leveite-Rowan, the eminent contralto. The complete program follows:

Overture, "Mignon" (by request) Thomas

Harp, Mr. Panelli; flute, Mr. Jaeger;

clarinet, Mr. Ginthe; horn,

Mr. Schuman.

Concerto, A minor,.....Grieg

Cornelius Rubner.

Solo, "Amour Viens Aider....Saint-Saens

Mrs. Loleta Leveite-Rowan, contralto.

Suite, Peer Gynt,.....Grieg

(a) At Dawn.

(b) Asa's Death.

(c) Ant's Dance.

(d) In the Hall of the Mountain King.

Solos, piano.....Cornelius Rubner.

Selection, "Foxy Quiller".....de Koven

A Stage Lapidary.

Mary Norman's Caricatures Are Vaudeville Gems.

Mary Norman, at Chase's this week, illustrates the moral of one of George Ade's best fables, "When in doubt, try it on the box office." It comes as the finale of the tale of the girl who thought herself possessed of great ability as a singer; who had mangled the flat neighborhood in which she lived, and measured all the neighbors; and whose fond papa to put an end to his sufferings hired an opera house in her home town so that the girl could give a performance at a dollar a head for those who attended. The receipts looked somewhat less than 30 cents, and Ade